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on the literary production of Sidney. He thus expresses himself on p. 271:

"Wie wenig Bruno auf seine adligen Freunde in London eingewirkt hat, zeigt sich daran, dass selbst Philip Sidney in seiner *Arcadia*, die er zum Theil während seines Verkehrs mit Bruno schrieb (1580-1585), völlig von ihm unbeeinflusst ist."

However this may be with regard to the '*Arcadia*,' I cannot think it is true of the '*Defense of Poesy*,' for reasons which I have adduced in my edition of the latter. The passage is too long to quote, but those interested will find it in my Introduction, pp. 13-14.

ALBERT S. COOK.

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THE "*ubi sunt*" FORMULA.

The occurrence of the elegiac formula or motive *ubi sunt* in the academic song "*Gaudeamus*," as also in the refrain of the "*Lauriger Horatius*," will be thought of at once, but it may be assumed that few American scholars have become aware of Professor Creiznach's historical study of the "*Gaudeamus*" ('*Verhandlungen der 28 ten Versammlung deutscher Philologen und Schulmänner*,' Leipzig, 1873, p. 203 f.). Creiznach takes the *ubi sunt* formula to be a common possession of the mediæval Latin poets, pertaining primarily to the Christian lyric as a formula for the expression of the transitoriness of things temporal. He then adds more specifically: "Sie [d. h. die Frage *ubi sunt*] wird ungemein häufig gebraucht, wo das Entschwinden früherer Grösse durch Beispiele, namentlich durch Aufzählung berühmter Männer veranschaulicht werden soll. Wo befinden sich nun, wird gefragt, die Helden, Dichter und Weisen der Vorzeit"? He then cites the following mediæval lines:

Ubi Plato, ubi Porphyrius?
Ubi Tullius aut Virgilius?
Alexander ubi rex maximus?
Ubi Hector Troiæ fortissimus?

and

Dic ubi Salomon olim tam nobilis,
Vel Samson ubi est dux invincibilis?

Clearly the motive is older than either Villon or Ryman. It was familiar to the Anglo-Saxon poet:

Hwær cwōm mearg? hwær cwōm mago?
hwær cwōm mǣppunggyfa?
hwær cwōm symbla gesetu? hwær sindon
seledrēamas?

"The Wanderer," ll. 92-93.

See also "*Satan*," l. 36 f. A line in the "*Metres of Boethius*," x, 33,

Hwær sind nū þæs wisan Wēlandes bān?

leads us to the original

Ubi nunc fidelis ossa Fabricii manent?

But the canon does not close with Boethius. A few examples from the classic writers, for which I am indebted to the kind assistance of Dr. A. Gudeman, will answer the present purpose: *Pro di immortales! ubi est ille mos virtusque maiorum?* (Cicero: "*Oratio Philippica*," viii, 23); *Ubinam ille mos, ubi illa aequitas iuris, ubi illa antiqua libertas* etc. (Cicero: "*Oratio pro Cn. Plancio*," 33).

Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho?

Tibullus, ii, 3, 27.

Ubi nunc facundus Ulixes

Ovid, '*Met.*' xiii, 92.

For further references see Loers, '*Ovid Heroid.*' iv, 150; Drakenborch, '*Sil. Ital.*' vii, 106.

Plutarch ("*Consolatio ad Apollonium*," 110 D) quotes from an unknown poet (perhaps Menander):

Ποῦ γὰρ τὰ σεμνὰ, ποῦ δὲ Ἀνδρῆς
Μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρὺν
Ζευῆας θαλάσσης ἀνχέν' Ἑλλησποντίας?
Ἀπαντες αἰδαν ἧλθον καὶ λάθας δόμους.

JAMES W. BRIGHT.

UNCLE REMUS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the report of the last meeting of the Modern Language Association, given in the February number of MOD. LANG. NOTES, my remarks on Dr. Gerber's paper receive, perhaps, a more definite interpretation than the facts may warrant. My purpose was to call attention to the theory that some of the stories among the negroes have come from Picardy or Flanders, and to instance the example of a striking parallel in the pot of the butter episode, already referred to in my

article "Uncle Remus and the Roman de Renard" (MOD. LANG. NOTES, vol. v, col. 270). This story appears in Cosquin's 'Contes populaires de Lorraine,' in Col. Jones' collection of negro tales, published in 1888, and in 'Uncle Remus.' The following table shows the likeness and unlikeness of the separate versions:

	COSQUIN.	JONES.	'UNCLE REMUS'
Trickster:	Fox	Rabbit	Rabbit
Victim:	Wolf	Wolf	Fox
Summons:	Angelus	Pretended sound	Pretended call
Purpose:	To be god-father	To baptize	To see family
Names: a.	Commencement	Fus Beginninn	No
b.	Moitié	Half-way	Names
c.	J'a-veus'cû	Scrapiner de bottom	But wife's illness alleged

The points which indicate to me a quite immediate connection between the Cosquin and Jones versions are the retention of the wolf, the pretence of being called to a baptism, whether as god-father or preacher, and the exact correspondence of the names given to the children. From the similarity in this instance, it seems to me plausible that other variants of the 'Uncle Remus' stories may exist which would show a like stage of transition from the European to the American form.

F. M. WARREN.

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BRIEF MENTION.

F. J. Bierbaum's 'History of the English Language and Literature from the Earliest Times until the Present Day, including the Literature of North America' (G. Weiss, Heidelberg; B. Westermann & Co., New York, 2nd ed. 1889), is a text-book for English Literature prepared by a German (written in very imperfect English) and widely used in the secondary schools of Germany. The first edition appeared in 1883; the second edition is much improved in general accuracy (but there is a plentiful lack of accuracy remaining), and is enlarged by a Biographical Appendix of 58 pages—a feature that is worthy of notice and of imitation. The Compendium should stimulate the desire to read the Literature itself, and to consult the chief authorities in criticism. A clearly arranged bibliography will always contribute much to this stimulus; it begets broader and more vital acquisition, and truer judgment.

'History of English: A Sketch of the Origin and Development of the English Language, with Examples, down to the Present Day,' New York, Macmillan & Co., 1893. This book introduces its author, a Master at

Marlborough College, to English scholars. It is at least a graceful introduction, but it is also more than that, for there is a rightful claim to some merit. Besides, the author is presented as a practical teacher, and his book is written to serve a practical purpose in the school-room. It is easy enough to name books that cannot be used as text-books in the secondary schools, though the trial may be often made with them. To this list belong Mr. Oliphant's volumes, Earle's 'Philology of the English Tongue,' and Skeat's 'Principles of English Etymology,' but Mr. Champneys' book can be so used, and this is its chief merit. If the teacher knows his subject—particularly if he knows it somewhat better than the author—he will be able to conduct a class through Mr. Champneys' book with the assurance that the beginner will find the "Sketch" exceedingly interesting; the sense of the benefit gained may come later, but it will surely come.

Unfortunately Mr. Champneys follows the fashion too common in England, of overlooking the work of other scholars—particularly if they be Germans. His authorities are almost exclusively Englishmen, and the result is correspondingly disastrous. One of Mr. Champneys' figures may be applied to his book, "If the coat smells of pastilles or sulphur, it was in the room when they were burnt." Notice, for example, the smell of the doctrine of the reduplicating syllable of the verb. In the Gothic the vowel of reduplication is the diphthong *ai*; in Anglo-Saxon it is the diphthong *eo* (p. 87). The preterit *dyde* is described as a reduplicated perfect (p. 87), and this is added to the verbal stem to form the past tense of the weak verbs (p. 92).

But if Mr. Champneys' schooling has been defective, he need not despair; he can make amends. In the meantime, while allowing him to extend his bibliographical knowledge and bring his book up to date, the general reader and the elementary student may learn gratitude for much that can be gathered from his well written and well intended book.

PERSONAL.

A large picture of the late Professor ten Brink has been placed upon the wall of the English Seminary at Strasburg University by his pupils. The receipts for this purpose amounted to nearly 200 Marks more than was expended. The present hope of the Committee who have the matter in charge is to secure also a satisfactory bronze medal of Professor ten Brink. A copy of this will be sent to each contributor to the picture, and other copies will be sold to those desiring them. The medals will be about 10 cm. in diameter, will be made to hang upon the wall, and will cost about 5 Marks a piece. Orders may be sent to Prof. Dr. Gröber, Ruprechtsan, Haupt str. 10, Strassburg i. E., Germany.